SOUND AND COLOR

by

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The material in the following pages is the result of searching through a great number of occult books and documents, plus results of my own research work.

No part of this work should be accepted as fact, but more as a working hypothesis on which to build, always being ready to change ideas if fresh information comes to light which would justify a re-examination of any statements made in these pages.

Any attempt at correlating sound and color can only be satisfactory if it is accepted that all life is brought into being and sustained by vibrations, or sound, sonic and supersonic, and color is sound at supersonic levels.

Man himself is a vibrating mass of atoms of various descriptions or characteristics. Since within each human being are the same materials that go to make up the universe, he must then be a combination of sound and color, amongst other things. According to ancient teachings, Man is also a sevenfold being, each body being of different vibrations. Of these, the physical body is the most dense, with the lowest coarse vibrations. Each body going up the scale is of a higher rate of vibration and more refined than the previous one, the highest point being at the Atmic Plane. (See chart below)

PLANES OF MATTER &	CORRESPONDING BODIES OF MAN
Physical	Physical Etheric
Astral	Astral
Mental	Lower Mental Higher Mental
Buddhic	Buddhic
Atmic	Atmic
Anupadaka	
Adi	

Each body responds to its own particular keynote on its own octave or plane of consciousness and it does not follow that it is the same note on each level. The attempt to find the appropriate keynote for all our bodies is not easy - and nearly impossible above the mental level; only the very advanced being able to achieve this. But, for those who desire to reach out to this level by all means make the effort, but do not be disappointed if only the higher mental level keynote is discovered. This, I feel, is as far as most people will be able to go.

Each body, whilst retaining its individual identity, is a part of the whole man, inasmuch as each body is interpenetrating or overlapping. If one body is off key, it automatically throws the whole man off key.

THE SEVEN PRINCIPLES OF MAN by Annie Besant gives the following explanation of the seven bodies: "The clearest and best way of all in which to think of man is to regard him as one, the Spirit of the true self, this belongs to the highest region of the universe, and is universal, the same for all, it is a ray of God, a spark from the divine fire. This is to become an individual reflecting the divine perfection. For this purpose the Spirit, or true self, is clothed in garment after garment, each belonging to a definite region of the universe. These garments or sheaths are distinguishable from each other both theoretically and practically. If a man be looked at clairvoyantly, each is distinguishable by the eye, and they are separable from each other. Whatever words may be used, the fact remains the same - that he is essentially sevenfold."

Outside of clairvoyance, Dr. Kilner in his experiments saw the etheric body with the aid of his Kilner screen, and with the gradual development of man's latent powers, the other bodies will become visible. A good reference to the astral body is the book by Carrington and Muldoon: PROJECTION OF THE ASTRAL BODY, and for details of the other bodies, many theosophical books cover

the subject thoroughly, particularly THE SEVEN PRINCIPLES OF MAN mentioned before, and Madame Blavatsky's SECRET DOCTRINE. I quote these books because it is not the intention of this booklet to explain the seven bodies in detail, but to show how they are connected with sound and color.

Although it has been stated that color IS sound, the two words will be used throughout to avoid confusion.

Music and color are two separate manifestations in themselves, but in the final understanding must blend into one great subject.

Both music and color have been used in the dim and distant past for therapeutical purposes. Color was used over 2,000 years ago by the Greeks as a curative power. It was also used by the ancient Egyptians in their healing temples of light and color. In the more recent past, Dr. Edwin Babbitt produced his great work, PRINCIPLES OF LIGHT AND COLOR, toward the end of the last century, and extracts from the Doctor's casebook proved that visible color could and did cure many diseases.

Music therapy was also practiced in ancient times. The Jivaro Indians have had specific pieces of music for curing the sick as far back as the tribe's history can be traced, and in the United States Library of Congress can be found recorded music of the American Indian. This music was recorded in the Indian settlements; music that has been handed down from generation to generation by voice. Whatever trival performance you listen to, there is always one piece included for "the healing of the sick".

In more recent times, music has been used in hospitals in more than one country, and reports have shown that it is a very beneficial form of therapy, used at the moment for a very limited number of complaints.

The foregoing may not seem relevant to a correlation of sound and color - and yet it is. If any success is to come from the work, there must be the attitude of confidence in the power of the two subjects under review. Having proved to our own satisfaction that both music and color have the power to heal as in-

dividual therapies, we can confidently take the next step, which is to combine or correlate these two powerful forces into one stupendous therapeutical medium that will be invincible to disease, except for the universal law of karma; a natural therapy that will spell the end of disease, and life to the mental, emotional and physical bodies.

Music and color work at all levels of life, whether these levels be tangible or intangible and have therefore a great advantage over the more orthodox medicaments which are limited in their scope. More important still, if the correct music or sound on the correct instrument is used, there can be no ill effects or side effects at a later date because they are the natural,refined, but powerful, forces of life itself.

The first step in correlation is to understand thoroughly that the theme of seven runs through the whole of this subject.

The following Table sets out the headings of four sets of seven:

TABLE I

SEVEN
KEYNOTES
COLORS/RAYS
BODIES OF MAN
CHAKRAS

The seven colors referred to are the manifestation at the physical level of the seven rays. At the highest point, the seven rays, according to occult science, are highly refined vibrations and are classed as the seven rays of creation which were and are used in the creation and sustaining of life in physical manifestation. Although the basic characteristics are the same at all levels or octaves, the lower the octave the more impure until at the physical level the colors are dull compared with that brightness of the higher octave, and the qualities or characteristics are a little off key.

A good example would be the qualities of the blue ray, the ray of love and wisdom. At the highest level, it is the true spiritual Love and Divine Wisdom. At the lowest level it is still love and

wisdom, but can be a selfish love like that of the mother who desires to hold onto son or daughter; or in the use of wisdom for personal gain.

In between the two extremes outlined above are many octaves giving out their differing expressions of this ray, and this applies to all the seven rays.

It will be noted from this brief outline of the seven rays that color is as much an integral part of the one life as sound; it follows, therefore, that correspondences between color and sound exist at every level.

Enfolding or encircling the human is the individual aura through which the seven keynotes and seven colors vibrate in varying tones of prominence according to our thoughts and emotions.

As has been said, each of the seven bodies responds to its own particular keynote; likewise with color, so that an even balance of the seven colors and the seven notes finely tuned will give harmony to the individual.

Through the seven main chakras, the seven rays are fed into the physical body via the etheric. Only by sounding the right keynote in perfect tune can the chakrum, to which it has affinity, be perfectly developed and so allow through to the physical body the correct amount of its corresponding ray.

If the notes are off key, then the chakras are either under or over active. This brings about an imbalance of the seven rays and the physical body has dis-ease or, to use a common phrase, is "off-color". This means that there is predominance of one or two colors, thus overdeveloping certain characteristics or qualities of an individual so that they become out of harmony with their fellow beings and go against universal law.

It will be realized after study of the four sets of seven that sound and color are correlated to a point of being inseparable if we are to strike the right note in the universal symphony of the One Life.

To follow up the study of sound and color, it is

essential that keynotes and their color affinity should be known. Table II indicates the possible relationship:

TABLE II

KEYNOTE	COLOR
A	Indigo
B	Violet
C	Red
D	Orange
E	Yellow
F	Green
G	Blue

Outside the sphere of seven are the five sharps/flats. The information is given below as an extension of Table II:

KEYNOTE	COLOR
A # B	Red/Violet
C # D	Red/Orange
D # E	Orange/Yellow
F # G	Yellow/Green
F # A	Green/Blue

This table, plus Tables III, IV, and V, have been arrived at on a majority basis. As explained in the first paragraph, many sources have been consulted and results analyzed. For instance, sixty sources give red for the keynote C and 40 sources attribute G to red, so C is here accepted. The only keynote color relationship where there was unanimity was E for yellow. 90% agreed on orange for D, the other 10% quoted blue or violet. Green, violet and indigo had about 83% in favor of the keynotes to which I have allocated them. Keynote G had a 75% agreement for blue and about 10% gave green, so G has been married to blue. Many of these tables can be found in the books listed in the bibliography.

The next important correlation is that of color to the seven main chakras, which are as follows:

TABLE III

CHAKRUM	COLOR
Crown	Violet or Amethyst
Pineal	Indigo
Throat	Blue
Heart	Green
Solar Plexus	Yellow
Spleen	Orange
Base	Red

The relationships as shown above were more or less unanimous in all references examined.

Through the combination of Tables II and III, we arrive at the keynote-chakrum relationship, thus:

TABLE IV

CHAKRUM	COLOR	KEYNOTE
Crown	Amethyst or Violet	B
Pineal	Indigo	A
Throat	Blue	G
Heart	Green	F
Solar Plexus	Yellow	E
Spleen	Orange	D
Base	Red	C

The first three sets of seven form a very simple set of correlations, The fourth set, the seven bodies of man, cannot be set out in an easily tabulated form.

Each individual has his own personal vibratory wave length which is the sum total of vibrations contained in each of the seven bodies. According to the inbuilt characteristics and qualities which have been developed over many incarnations, is determined the ray and keynote to which the body will have its affinity in the present incarnation. This can vary with each of the seven bodies.

An indication of how individuals can differ, working on only three of the seven bodies, is shown below:

BODY	INDIVIDUAL A	B	C
Mental	Yellow-E	Orange-D	Blue -G
Astral	Green -F	Red -C	Amethyst/Mauve-B
Physical	Blue -G	Indigo-A	Green-F

The keynotes would be similarly varied according to the ray, so each of the three individuals would be working on a different keynote. This would still apply even if two individuals had the same colors but applied to different bodies because the higher bodies are working on the higher octaves of sound and color, and the vibrations or tones and shades change slightly on each octave. Following is an example:

	INDIVIDUAL A	INDIVIDUAL B
Mental Body	Orange-D	Green -F
Astral Body	Blue -G	Orange-D
Physical Body	Green -F	Blue -G

A study of auric colors will enable the student to find the highest and lowest characteristics of each ray. It will be easily noted how the two individuals shown above will be on completely different vibratory wave lengths. The greatest difference between them would probably be at the physical level, particularly if Individual A had evolved to a higher level than Individual B. The green ray and keynote F of A would be pure and harmonious, while B, at a lower level, would probably sound G and have an impure blue; in other words, be out of harmony and off-color.

It will have been realized that if individual notes give out color on the higher level, or at least have an affinity with a particular color ray, then all music - vocal and orchestral - must give off the colors of the notes used. These are, of course, transmuted to different color tones and shades by the amalgamation of individual notes into chords and so, in most musical scores, one color will predominate over the others. The predominant color is decided to a great extent by

the tonal qualities of the instruments used or, in the case of vocal music, by the tonal quality of the voices. So that this may be better understood, Table V, below, shows a variety of instruments and their tonal colors. These cannot be related in many cases to the seven primary colors because their tonal qualities do not correspond to the pure keynote & give out a color of either a lighter or darker shade.

TABLE V

INSTRUMENT	COLOR
Trumpet	Crimson with Orange fleck
Trombone	Orange Brown
Oboe	Green, crude tint
Drum	Black-Red
Horn	Coppery-Yellow
Violin	Brown-Yellow
Triangle	Silvery
Flute	Azure Blue

The influence and resultant effect of any piece of music does, therefore, depend on the instrument used. A piece of music predominantly yellow would undergo a change if, instead of being played by an orchestra with a large string section, it were played by a brass band.

Some years ago I heard the music from Romberg's DESERT SONG played twice in half an hour - the first time by a standard orchestra, when the colors which predominated were blue and rose-pink. The second rendering was by a military band and the predominating color was primary red.

There are many more instruments where the tonal colors have not been examined, but below is a list where a tentative basic color has been assigned, after subjecting a group of eleven people to the sounds of these instruments on 24 separate sessions over a period of twelve months. After their findings had been analyzed, the color ascribed to the instrument was taken on a percentage basis, providing it was not below 60% of the total of all the colors given, the results were as follows:

INSTRUMENT	COLOR
Piano	All colors, according to notes used
Cello	Light Green
Saxophone	Blue-Green
Cymbals	Silver Flame
Organ	Purple with Black
Piano Accordian	Yellowish Orange
Xylophone	Silvery Blue

The tonal qualities of the human voice are varied and, at the moment, too difficult to tabulate. The nearest approach is to place them in three groups: Group A - High pitched; Group B - Medium; Group C - Low pitched. Group A will give out all colors of the pastel shades and Group B will approach the primary shades; while the range of Group C will be all colors in the dark shades. Again, as with the tonal colors of instruments, very few voices will give a pure color. They may sing a perfect note, but the tonal color is very seldom a true note or color.

It is obvious that a pure tonal note would be difficult because of the variety of notes sung that are on a different ray to the vocalists' tonal color. There is also the sound/color of the vowels to be taken into account, and, for that matter, the sound/color of every other letter in the alphabet, although at the present time only sound/colors for the vowels have been arrived at and are set out in the following table, which corresponds to the details given in the SECRET DOCTRINE, although a considerable number of references were made to other works, most of which agreed with these correspondences.

TABLE VI

A-Violet E-Yellow I-Orange O-Red U-Blue

EE-Indigo OO-Green

All sounds created by the voice or musical instruments cause a reaction in the auric field, sending the various rays with their intermingling color

coursing through the aura according to the physical, mental and emotional reaction created. It is because of this reaction and the flow of color that healing or harmony can be brought to those people who are ill, whatever the cause of illness - this can, of course, work conversely. It is, therefore, essential to know what reaction various sounds create within our different bodies, or the different colors that run through our auras on hearing a specific piece of music.

There is a great deal of work to be carried out in the classification of various compositions, both vocal and orchestral. In the following table are listed a number of compositions and the major colors given out by them.

TITLE	COLOR
Maori Slumber Song	Blue-Violet
Salut D'Amour	Yellow
Moonlight Sonata	Blue-Green
Ave Maria	Blue
Greensleeves	Silvery-Blue
Londonderry Air	Silvery-Blue
In a Monastery Garden	Blue-Mauve
Mozart's Masonic Funeral Music	Yellow

This Table was arrived at by playing the music to twelve different groups of people. Many more pieces were played, but have been excluded because analysis did not exceed 60% in favor of one color over the others. All the above did exceed 60% of the total colors given. Each person in each group was handed a questionnaire listing close to one hundred items. These were completed by the individuals whilst listening to the music. No conversation was allowed - not even between the different pieces being played.

It is obvious that where the color was concerned 100% agreement could not be reached, as each piece of music gives out many colors apart from the predominant color. Some members of the various groups may have or would only pick up flashes of color,

which may or may not have been the basic color.

One or two individuals were in more than one group and in some aspects the answers from them varied considerably, but the color remained unvaried in their answers.

The effect of music or sound/color on an individual can only be assessed by knowing the reactions of color flowing through the aura by the impingement of the sound.

Color and its meaning in the aura is another wide field for research, but a few known meanings are listed below, again as a working basis for further research and amplification.

RED	Courage, strength, impulsiveness, hot temper, ambition, self-will, warm heart, power.
ORANGE	Independence, concrete thought, pride, logic, arrogance, lack of sympathy, irreverence, energy.
YELLOW	Powerful intellect, concentration, selfishness, deceit.
GREEN	Strong passions, ambition, unconscious greed, hope, extravagance, sympathy, balance, calmness, faith.
BLUE	Kindness, love, calmness, patience, coldness, hardness, cruelty.
INDIGO	Loyalty, strong mentality, constructiveness, tenderness, devotion, intuition, reverence.
VIOLET	Mysticism, ritualism, perseverence, courage, bigotry, courtesy, narrowness.

It will be noted that there are directly opposite meanings given to some of the colors; for example, the blue has attributed to it love and cruelty. The explanation for this paradox is (a) the level or octave and (b) the shade. The colors listed are not intended to be the primaries but to cover

the full range of shades from pastel to the darkest shade.

The shadings, either lighter or darker than the primary, arouse different characteristics...light blue denotes devotion, other shades of blue on the lighter side of the primary indicate competence and quick discernment. Rose pink, it is understood, projects universal love and other rose tints indicate affection. Some pastel shades of pink have the meaning of conceit and others blind trust, but the deeper pinks are revitalization, bravery, endurance, love of justice and - in relation to man - vital but kindly. Light green brings forth sympathy, while the darker greens bring out the desire for fame, honor and riches; but medium green indicates adaptability. A deep yellow denotes culture and reliability. To find and record the exact shade for any given meaning requires long and patient research, but I hope the details given will provide a useful base from which to start.

The major part of the correlations have been taken from books and manuscripts compiled by occultists and have yet to be proved. That is the task in hand for those who read this document and desire to help in attempting to unveil the hidden laws of the universe in which we dwell.

There is sufficient evidence in this booklet to provide food for thought and to show that color and sound are interpenetrating and are forces at every level of life. From the whirling galaxies of the universe to the vibrating atoms of man and his seven bodies, sound the music of the spheres. Macrocosm and Microcosm vibrate with color; from the single atom to the universe, the keynotes of color/sound blend into celestial harmony.

It is well to remember that the keynotes and colors mentioned at the physical level, although to all intent pure, are, in fact, very impure compared to the true brightness, purity and clarity of the higher octave levels.

Attention is also drawn to the seven colors; any shadings from the primary, be they lighter or dark-

er, change the quality. This was mentioned earlier in the text, but it is a point to be emphasized and constantly borne in mind by the student. If you want to use orange in your work (or any other color, for that matter) it is useless just to use the first orange you come to. The method employed must be the right shade for the purpose. The same applies with keynotes. No good can ever come from using off-keynotes.

Whatever work is carried out based on the information that is contained in this booklet, either by individual or group, all aspects must be taken into account in order to get the fullest and most satisfactory results -- keynote, color, tonal quality of instrument or voice, etc. -- always bearing in mind that the correlations, although checked as far as possible, are subject to modification in the light of any new work or theory that may be forthcoming; accepting this work only as a working hypothesis until such time as it is confirmed or proved erroneous.

This work is new to our age, even though in other respects it is as old as time. Sound/color has been, is, and always will be. It offers a very wide scope to all who are prepared to follow it through. It is not a simple task and can only offer hard work for those who wish to lift a corner of the veil on the universal laws and on the mysteries.

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